might be true; he would not even put a sceptre in the hand of Queen Eleanor because the hole was there to receive it. It was quite possible that there never had been a sceptre, and that the artist found the effect of the figure was much better without it. It was deeply to be regretted that these tombs had fallen into such a state (it should be a warning to other guardians of national monuments): every care should be taken to repair and preserve all that remained of them; but he should view with fear and distress any attempt to introduce modern graces and decorations. The Abbey, generally, required most careful supervision, disfigured as it was with monuments of all kinds, but which were yet so interesting in connection with the men they commemorate, that they must not be lost. He hoped, nevertheless, that some day they might be revised, and some of them might be placed in the triforium, or elsewhere. In the meantime the architect should have a veto upon the introduction of any fresh monuments. He hoped, if the authorities were unable to accomplish the necessary works to the royal tombs, the attention of the Government would be called to the subject, so as to secure the means of putting these memorials in as good a state as possible, in order that those who came hereafter might have, at least, as much as we had, but without any modern additions. Mr. Godwin said he could not conclude without an earnest expression of thanks to Mr. Donaldson for the ability and energy he was constantly displaying for the benefit of the profession and the advantage of art. He was always at work, and always at work well.

Mr. Scott said there was one point of great importance,—namely, the preparation, with the aid of the Government, if necessary, of a series of perfect drawings of all the mediæval monuments in the Abbey, in which every detail should be shown with sufficient minuteness, to serve as complete and imperishable records of their present state.

Mr. Edward Richardson read to the meeting a series of interesting extracts from Gough, Walsingham, Devon's Issue Rolls of the Exchequer, and other sources, in reference to the royal tombs. From these, he said, it appeared, in confirmation of Mr. Godwin's remark, that among the workmen employed in the 43rd Henry III. on the King's works at Westminster, were Richard of Colchester, John of Oxford, Bartholomew of Westminster, Richard of Chichester, and many others, all, without doubt, Englishmen, whose pay appeared to have been about 4d. a day. In the 1 Edward I. Robert of Beverley was employed upon the royal tombs; and in the seventeenth year of the same reign Hugh of Kendal erected a house or workshop in the burial-ground of Westminster, where the statues of the King's late father and consort (Henry III. and Eleanor) were being made. Other passages referred particularly to the erection of the tombs of Anne of Bohemia and Henry V. As to the question of restoration, admitting a fear of the loss of originality by injudicious operations, his own experience in the case of the Temple Church served to show what valuable monuments might be brought to light merely by careful cleaning. The effigies of the Templars in that edifice afforded a striking proof of this. Moreover, Mr. Donaldson had truly said that neglect engendered disrespect, and it was therefore most important that something should be done at Westminster Abbey. The motto of a judicious artist would be, "Cleanse, but des roy not; add as little as possible, and that little only on the best authority."

Mr. Donaldson suggested that it would be very desirable (an adjournment of the discussion being proposed) that the members of the institute should, as a body, visit and survey the royal tombs, and he was sure they would fully appreciate the necessity for some immediate operations. It was accordingly arranged that on Monday next, at twelve o'clock, the members should visit the Abbey in a body.

With respect to the question of the position of art in England in the reign of Henry III. it seems certain that our native artists were generally employed, and their work much prized. At this period Durham and Irish works in silver and gold were in great estimation. At the beginning of the next century English goldsmiths and enamellers were settled in Paris.* William of Gloucester, the goldsmith who cast the brass figure for the tomb of Catherine, the infant daughter of Henry III. and Walter of Colchester, whom Matthew Paris calls "*pictor et sculptor incomparabilis*," were both Englishmen.

As to Eleanor's tomb, the stonework was executed by Richard de Crundale, who built the Cross at Charing. Master Thomas, the carpenter, received 44s. 4d. in 1292, for timber and for making the scaffold, &c. for raising the image of the queen. Thomas of Hokynton, or Hoghton, *ingeniator*, received 70s. for making a cover for the image, and this was decorated by Walter of Durham, a skilful painter, who was at that time much employed on the works at Westminster. Thomas of Leghton had 13*l.* for the ironwork (a large sum), and Master William, the paviour, 7*l.* for making the pavement about the tomb.

## FINE ART: ITS NATURE, RELATIONS, AND TENDENCIES.†

PAGANISM and high art no longer co-exist, and Sculpture busies herself no more in the embodiment of the false god; yet, as it appears to me, there is no decoration for the sanctuary of the true more appropriate than sculpture, no art being more susceptible of solemnity of treatment; and there is ample range of subject of the highest elevation and most becoming description in sacred history for such a purpose. For idealizing and exalting humanity and giving us worthy ideas of our species and ourselves, the sculptor's chisel is a magician's wand; and the Egyptians, Indians, and Greeks but responded to a natural call of the soul in their adoption of colossal proportions. Phidias aimed at this in the celebrated Minerva, and in his embodiment of the grand conception of Homer, the Olympian Jupiter. The colossus of Apollo at Rhodes was an issue of the same soul-feeling; and the proposal to cut Mount Athos into a statue of Alexander, or one of the Alps into an image of Napoleon, derived its motive probably from something besides servility and flattery.

At the same time this resorting to the colossal on the part of the ancients shows the limits of their art, the chief aim of which was the highest sensuous beauty, and which, I believe, it was reserved for the moderns to outstep. The glory of the material form of humanity is the glory of Greek art, and it was its ultimate goal. With the Greeks expression was subservient to form: they eschewed strong expression as militating against beauty; for even in subjects in which truth to nature dictated strong expression, we find it omitted or very sparingly used. We have never rivalled the Greeks in colossal proportions, and their sensuous beauty may be said to be unapproachable; but by making the expression of the immortal part of man—the revelation of the states and conditions of the soul, as manifested in the face and form—a prominent aim, we have, I consider, explored new regions in the realms of the beautiful and true, and enlarged the sensorium of art: in the Madonnas of Christian sculpture there is often found a sentiment of maternal affection and solicitude,—in the face of Christ, of benignity and compassion,—that touches all hearts; and when we consider the infinite scope thus opened up by expression, we shall differ from Sir Joshua Reynolds on this subject, who must have taken a limited view of it when he said that the boundaries of the sculptor's art have long been fixed. Modern sculpture, however behind the Greek in beauty, has reached a fuller and completer expression and embodiment of nature, and produced a whole from which the colossal style—I mean extreme colossal—may be cast out as unworthy of the spirituality and refinement of genuine art.

In our art we must have the truthful, the natural, the pathetic; and sensuous grace, so far as is inconsistent with this, must be sacrificed, or at least must be subordinated to them. Ideal beauty would sometimes interfere with the impression sought to be conveyed,—with the intellectual and moral expression of the work.

But, at the same time, it should be observed that faultless and ideal form and perfect beauty is one object of art; and nothing can justify the artist in preferring deformed and common-place nature to the beautiful, where the latter was not inconsistent with the nature of his subject, attention to which only leads generally to a selection of the right class or order of beauty, and seldom to the exclusion of it. To omit ideal beauty from art would be to neglect a part of his duty, which is, like that of the poet, to give pleasure as well as to convey truth; or to do the latter in the most agreeable, graceful, and elevated manner: beauty is the material clothing of his art, or at least its ornament; and to lose sight of it is to err as much as would the poet who should choose his words without respect to rythm or metre: for sensuous beauty, resulting from form and colour in painting, which is correlative of poetical diction, is to heighten the pleasure conveyed by the subject, where that subject is of a pleasurable nature, or to mitigate the painful feeling, if such be the kind received; just as metre is known to heighten the charm of gay and elegant verse, or temper the painful feeling excited by vivid descriptions of the profounder passions. And this, it should be remembered, is a characteristic of the fine arts, and constitutes a part of their claim to the appellation of the "Arts of the Beautiful." Besides, sensuous beauty, as far as consistent with the moral and intellectual character, is part of their means of expressing or representing beauty of mind: it is the outward and visible sign or symbol of inward purity, which can alone be rendered through the medium of corporeal grace. This is a casting of the body into the mould of the spiritual temperament, and is conformable to the analogy of nature as well as to the method of the antique: "the divine form of the Greek god is the incarnation and expression of divine mind," which the artist had no other means of asserting.

Neither must expression be set free from all restriction: as the ancient sculptors were careful to avoid injuring the sensuous beauty of their works by it, so we should take heed that it encroach not upon the moral dignity of ours. It is possible to degrade sculpture by exhibiting base or criminal passions, as in the Bacchus of Michelangelo, in which the sculptor sought to express the licentious and disorderly character of his subject. But to resume our remarks on the province of this branch of art.

From the sanctuary, sculpture, in Protestant times and countries, has descended to the lower walks of life; and leaving the ideas of deity and religion to the more comprehensive expression of the poet, has occupied herself with perpetuating the memory of those whom a grateful intellect delights to honour;

* See the late Mr. Hudson Turner's "Domestic Architecture in England:" J. H. Parker.

† Continued from p. 148.

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